

Zabadak

Cha - Cha - Cha

Text und Musik: **Howard Blaikley**

Bearb.: Günter Sonneborn

Holzhacker - Dixie

(Hört ihr das dum-dadedum)
Foxtrot

Text: **C. U. Blecher**

Musik: **F. Miebach u. K. Kuhn**

Arrang.: Siegfried Ulbrich

Zabadak

Cha-Cha-Cha

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Piano-Direktion

8 Takte = 15 Sek.

The musical score is written for piano and includes the following parts:

- Drum (Dr.):** Indicated by 'x' marks on a single line in the bass clef, representing a rhythmic pattern.
- Piano (P):** The main melodic and harmonic part, written in treble and bass clefs. It features a key signature of one sharp (F#) and a common time signature (C). The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *mf* (mezzo-forte).
- Violin (Viol.):** A section marked with a box 'A' and the dynamic *mf*. It provides a melodic line in the treble clef.
- Section B:** A section marked with a box 'B' at the beginning, featuring a strong dynamic *f* (forte) in the piano part.

Piano-Direktion

C Bl.unis.

First system of the piano score. The treble staff features a melody with eighth and sixteenth notes, while the bass staff provides a steady eighth-note accompaniment. The system concludes with a double bar line and repeat dots.

Second system of the piano score. The treble staff contains a dense, rapid sixteenth-note chordal texture, and the bass staff continues with its eighth-note accompaniment.

Third system of the piano score, marked with a **D** above the treble staff. It maintains the dense sixteenth-note texture in the treble and the eighth-note accompaniment in the bass.

Fourth system of the piano score, marked with **1. u. 2.** above the treble staff. The treble staff shows a change in texture, featuring more sustained chords, while the bass staff continues with eighth notes.

Fifth system of the piano score, marked with a **E** above the treble staff. The treble staff features a series of chords, some with a forte (**f**) dynamic marking, and the bass staff continues with eighth notes.

Sixth system of the piano score, featuring first and second endings. The first ending is marked **1.** and the second ending is marked **2.** with repeat dots. The treble staff has chords, and the bass staff has eighth notes.

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Text und Musik: Howard Blaikley

Orgel/Akkordeon

Bearbeitung: Günter Sonneborn

8 Takte = 15 Sek.

The musical score is written for Organ/Accordion in G major (one sharp) and 4/4 time. It consists of 8 measures, which are equivalent to 15 seconds. The score is divided into five systems, each containing one or two staves. The first staff begins with a 'Dr.' (Drum) part. The score includes various musical notations such as notes, rests, and accidentals. Chord symbols are provided below the staves, including G, D7, C, Gj7, D7, D6/7, G, C, and G6. The score also features dynamic markings like 'mf' and 'f'. There are repeat signs and first/second endings indicated by '1. u. 2.' and '3.'. The score is marked with letters A, B, C, D, and E in boxes, likely indicating different sections or variations. The final measure ends with a double bar line and a repeat sign.

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Cha-Cha-Cha

Text und Musik: Howard Blaikley

Bearbeitung: Günter Sonneborn

Alt-Saxophon I in E^b

8 Takte = 15 Sek.

2

p

A

mf

1

B

1.x tacet

f

1.x tacet

1.x tacet

C

1

f

D

1.u.2.

3.

E

1.

2.

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Text und Musik: Howard Blaikley

Tenor-Saxophon II in B \flat

Bearbeitung: Günter Sonneborn

8 Takte = 15 Sek.

2

p

A

mf

1

B 1.x tacet 1.x tacet

f

1.x tacet

C 1 *f*

D

1. u. 2. 3. **E**

1. 1. 2.

Zabadak

Cha-Cha-Cha

Text und Musik: Howard Blaikley

Alt-Saxophon III in E^b

Bearbeitung: Günter Sonneborn

8 Takte = 15 Sek.

The musical score is written for Alt-Saxophon III in E^b and consists of 8 measures (15 seconds). The key signature is E major (three sharps). The score is divided into sections A, B, C, D, and E.

- Section A:** Measures 1-2. Measure 1 starts with a piano (*p*) dynamic. Measure 2 has a forte (*f*) dynamic.
- Section B:** Measures 3-4. Measure 3 has a forte (*f*) dynamic. Measure 4 has a forte (*f*) dynamic.
- Section C:** Measures 5-6. Measure 5 has a forte (*f*) dynamic. Measure 6 has a forte (*f*) dynamic.
- Section D:** Measures 7-8. Measure 7 has a forte (*f*) dynamic. Measure 8 has a forte (*f*) dynamic.
- Section E:** Measures 9-10. Measure 9 has a forte (*f*) dynamic. Measure 10 has a forte (*f*) dynamic.

Performance instructions include:

- 2. x wechseln zur Klar. (2. x switch to Clarinet)
- 1. x tacet (1. x tacet)
- 1. x tacet (1. x tacet)
- 1. x tacet (1. x tacet)
- 1. x tacet u. Wechsel zu Alt (1. x tacet and change to Alt)

Zabadak

Cha-Cha-Cha

Text und Musik: Howard Blaikley

Bearbeitung: Günter Sonneborn

Trompete I und II in B \flat

8 Takte = 15 Sek.

The musical score is written for two parts of Trompete I und II in B \flat . It consists of 11 staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. Section markers A, B, C, D, and E are placed above the staves. The first staff has a '2' above it and a 'Sax.' marking. The second staff has a '2. Tenor' marking. The third staff has a '1' above it. The fourth staff has a '1' above it and a '2. leads!' marking. The fifth staff has a '1' above it. The sixth staff has a '1' above it and a 'Soli unis.' marking. The seventh staff has a '1' above it. The eighth staff has a '1' above it and a '2. leads!' marking. The ninth staff has a '1' above it. The tenth staff has a '1' above it. The eleventh staff has a '1' above it and a '2. > > >' marking.

Zabadak

Cha-Cha-Cha
Posaune

Text und Musik: Howard Blaikley
Bearbeitung: Günter Sonneborn

8 Takte = 15 Sek.

The musical score is written for Euphonium in bass clef with a key signature of one sharp (F#) and common time (C). It consists of 8 measures, each containing 4 beats, totaling 32 beats. The score includes various musical notations such as slurs, ties, and dynamic markings. The measures are divided into sections labeled A, B, C, D, and E. Section A (measures 1-4) starts with a half note G2, followed by a slur over four eighth notes: A2, B2, C3, and D3. Section B (measures 5-8) begins with a half note G2, followed by a repeat sign, then a half note A2, and a slur over four eighth notes: B2, C3, D3, and E3. Section C (measures 9-12) starts with a half note G2, followed by a repeat sign, then a half note A2, and a slur over four eighth notes: B2, C3, D3, and E3. Section D (measures 13-16) begins with a half note G2, followed by a slur over four eighth notes: A2, B2, C3, and D3. Section E (measures 17-20) starts with a half note G2, followed by a slur over four eighth notes: A2, B2, C3, and D3. The score concludes with a final measure containing a half note G2.

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Gitarre/Baß

8 Takte = 15 Sek.

Gitarre tacet

p

A

f

B G

Git. *f*

C D7

G C Gj7 G

C Gj7 C6 D7 G D7 D6/7

D G C Gj7 G

C Gj7 C6 D7 G D7 D6/7 G

1. u. 2. 3. **E** G C

D7 1. 2.

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Schlagzeug

8 Takte = 15 Sek.

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Hm

Tumbas (oder Tom-Toms) *f*

Bongos - u.s.w. *ad lib.*

[A]

Hm

Za-ba-dak

Ka-ra-ka-ko - ra - ka ka - ra - kak Za-ba-dak Shai shai

[B]

ska-ga-lak

Za - ba - dak *Tom-Tom's* Ka-ra-ka-ko - ra - ka

Za - ba - dak

Ka - ra - ka Ka - ra - ka Ka - ra - lak Za - ba - dak Shai shai ska-ga-lak

Schlagzeug

1. Look for mean - ing, not in words But
2. Like a rhy - thm, like a spell It

Za - ba - dak Ka - ra - ka - ko - ra ka Ka - ra - kak

Hi - Hat

Tom - Tom's wie vorher

1. in the way you're feel - ing
2. sets your soul in mo - tion

Za - ba - dak Shai shai ska - ga - lak

1. If it's love sure we'll un - der - stand For
2. Love that's love could rule the world A

Za - ba - dak Ka - ra - ka - ko - ra ka Ka - ra - kak

1. love is to all re - veal
2. tide to turn an o -

Za - ba - dak Shai shai ska - ga - lak.

1. u. 2. ing. cean.

3. E

Za - ba - dak Ka - ra - ka - ko - ra ka Ka - ra - kak

Za - ba - dak Karakak ka - ra - kak

Tom - Tom's wie vorher

1. 2.

Za - ba - dak Shai shai ska - ga - lak ska - ga - lak.



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